

Unequal Frames: Minority Coverage of Student Media in Indonesia and the Philippines

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ABSTRACT

Background: Decades of media content reveal that framing serves as a primary mechanism for the social transmission of bias, directly contributing to formation and solidification of harmful minority stereotypes. This concern is particularly urgent in student media, which functions as a foundational training ground where student journalists develop reporting habits and cognitive schemas that may carry into their professional careers. **Purpose:** The study explored how minority groups framed in student media of state universities in Indonesia (Balairung UGM) and the Philippines (CLSU Collegian) specifically their periodical issues from 2020 to 2024. **Methods:** Using qualitative content analysis, twelve stories have been examined using Framing Theory, these stories were identified using Wirth's (1945) definition of a minority group as criterion. **Results:** Study revealed that student media in the Philippines uses relative cultural openness to foreground gender-related narratives. Conversely, Indonesian student media demonstrates an absence in coverage, reflecting severe legal/cultural constraints that reinforce heteronormativity and restrict visibility. While CLSU Collegian frames disability as a rights-based struggle (policy-conscious critique paired with individual success). Balairung UGM frames it as spiritually mediated experience, prioritizing faith-centered recovery and collective care within localized cultural practices, also frames Indigenous People through systems, depicting them either as victims of state-led development or as ecological exemplars. Philippine student media emphasizes personal journeys and inclusion, centering IP students' resilience, cultural assertion, and myth-breaking within higher education. **Conclusion:** The study concludes that Philippine student media frames minority stories emphasizing individual agency and rights, contrasting with Indonesian media focusing on structural conditions and collective frameworks. This reflects a national split between visibility and constraint. **Implications:** This study implies that journalism education should address unconscious framing biases in student media, while policymakers and institutions work to ease the legal and cultural constraints that shape minority visibility and push coverage toward greater structural accountability.

Keywords: disability; gender; indigenous people; media framing; minority

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INTRODUCTION

For decades, media framing has systematically shaped public perception and functioned as a primary mechanism for creating and reinforcing harmful stereotypes among minority groups. In critical media and communication scholarship, a central concern is the pervasive and often subtle influence of media framing on journalistic stories. In line with this, media framing is not limited to the reporting of facts; rather, it also involves the active selection and emphasis of particular aspects of an event or issue, that significantly linking these to promote a specific evaluation, interpretation, and frequently a preferred solution (Entman, 2007).

Kalfeli et al. (2025) argue that emphasizing the angle of a story is essential for the public, as news media serve as the key source of information that pertains to people, cultures, and places, particularly regarding groups with whom the audience has no direct contact. Correspondingly, studies revealed that the manner in which journalists' structure and present narratives have significant role on how they shaped public debate, distributing power, and influences the audience attitudes and opinions (Entman, 2007; Hui, 2025). These claims were strengthened by Hoffman (2018), which argues that the construction of news stories, including language, imagery, source selection, and emphasis, determines not only the topics the audience considers but includes how these topics were being understood, that establishes framing as a decisive factor for the perception of the society.

When media narrates the stories as simplistic or skewed, according to Kalfeli et al. (2025), they do more than misinform; media creates and reinforce prejudice, that substantially contributes to the broader problem of stereotyping and social marginalization. This construction of stereotyping is rooted from the media's tendency to reduce complex, multi-faceted issues narratives in a journalistic story into easily digestible, one-dimensional narratives (Kalfeli et al., 2025). Particularly, when media workers report the stories of marginalized groups, they frequently utilize problematic framing in the stories. For instance, the case of media coverage among immigrants and refugees often moderates individuals to either a threat, depicted as invaders or dangers to national identity, or a passive victim, as reported by dominant media narratives, thereby removing their agency and defining them exclusively by their perceived need for rescue (Hoffman, 2018; Kalfeli et al., 2025). Recent research in the Indonesian context confirms this binary portrayal: studies of Rohingya refugee coverage in Aceh found that while early reporting emphasized humanitarian victimhood and solidarity, coverage shifted dramatically toward framing refugees as threats and dangers to local safety (Munandar et al., 2024; Eriyanto, 2026). Similarly, visual analysis of BBC Indonesia's coverage revealed contradictions wherein portrayals intended to evoke empathy can inadvertently reinforce exclusionary political beliefs and negative stereotypes (Sokowati et al., 2025).

The persistent use of negative or overly simplistic framing in journalistic articles clearly have high possibility to influence the development of public attitudes and collective behavior towards a specific minority group. This stereotypical portrayals of minority groups lead to both misrepresentation and underrepresentation, which directly shapes the public perceptions and interactions with these communities. Consequently, Kalfeli et al. (2025) mentioned that when a journalists omit personal narratives and individual experiences in journalistic stories, the public is deprived of notable contextual information, that may reinforce generalizations and perpetuate stereotypes among specific groups. This matter goes beyond biased reporting, rather it is a manifestation of a structural mechanism within journalism field, wherein the necessity of framing in stories influences social cognition. Repeated use of frames by media practitioners that emphasize sensationalism, fear, or blame, targeting in particular the minority groups, reinforces existing biases, that exacerbates social divisions, and shapes significantly the public

policy debates (Hoffman, 2018; Hui, 2025). This is further evidenced in the Southeast Asian context, where Akihary et al. (2023) demonstrated that media framing of identity politics through prejudice and stereotype can serve as a mechanism to reinforce or contest social divisions, as different news outlets selectively construct narratives that either normalize or amplify intergroup tensions. Beyond Indonesia, Nguyen and Clancy (2026) found that Vietnamese online newspapers often depicted LGBT individuals negatively through associations with HIV/AIDS and risky medical procedures, though they also identified a gradual shift toward more inclusive representations. These patterns reflect broader regional dynamics where minority groups are consistently subjected to framing practices that reinforce social hierarchies and cultural prejudices (Harsa & Rofil, 2021).

Building upon the established understanding that media framing can significantly influence public perception and notably contributes to the stereotyping of minority groups, this study explored the student media organizations as it is crucial as they positioned as the foundational training ground for future professional journalists or media workers. Exploring their early framing practices of minority groups is essential to address the systemic problem of media stereotyping at its root, where young journalists develop reporting habits and cognitive schemas (Rodgers & Thorson, 2003). If student journalists passively adopt dominant cultural themes and archetypes, they perpetuate harmful frames into their careers, often without conscious awareness (Van Gorp, 2010). The study will create the critical research gap concerning how these embedded framing strategies manifest specifically within the student media ecosystem, offering a unique, foundational perspective absent in mainstream media analyses.

However, limited existing studies have specifically examined how tertiary student journalists frame stories of minority groups, particularly within the local contexts of the Philippines and Indonesia. The selection of these countries allows for a meaningful comparative analysis of how independent student media navigate reporting challenges under distinct yet structurally similar democratic press environments in Southeast Asia. Accordingly, this study investigates two student media from Indonesia and the Philippines to analyze how stories of minority groups were framed in their periodical publications from January 2020 to December 2024, utilizing Framing Theory as the theoretical framework.

Specifically, the study examined how do students media in Indonesia and the Philippines constructed and portrayed minority groups in their periodic issues over the past five years; determined the types of minority groups were made visible in student media; and identified themes, issues, or framing patterns emerged in the portrayal of minority groups in Indonesian and Filipino student media.

RESEARCH METHOD

This study used qualitative content analysis using an inductive coding approach based on Entman's (1993) framing model, to examine how minority groups' stories are framed in selected student media in the Philippines and Indonesia. Specifically, this study analyzes the content of two student media organizations namely CLSU Collegian, the official student media of Central Luzon State University from the Philippines, and Balairung UGM, the university-wide student media organization of Universitas Gadjah Mada from Indonesia. This comparative approach is in line with a definite scope, focusing on periodic publication issues published between January 2020 and December 2024, a five-year period, to capture a crucial five-year period marked by significant socio-political developments and institutional shifts from Covid-19 to post-Covid-19 pandemic, which provides rich, contemporary media coverage for analysis.

When it comes to sampling procedure, a purposive sampling strategy was utilized for the

selection of the two student medias, which basically served as the primary units of analysis. However, this study selects specific inclusion criteria which guided to ensure that the selected student media are relevance and comparable in order to answer the research problems: the student media must be established and affiliated in a state university; its scope must represent the university-wide student media, and shares stories of the people within the community of the university; it must have periodic publication issues consistently released within the timeframe of five years, from January 2020 to December 2024; and the organization must demonstrate editorial independence, must be free from external interventions in selecting the content of the publication. In this regard, this focused sampling ensures that the analysis is centered on independent student media operating within similar institutional contexts. On the other hand, given the selection of only one media organization per country, the findings of this study are limited to these specific publications and cannot be generalized as country-wide conclusions regarding student media framing practices.

On the other hand, in terms of data collection process, the study involves a manual, systematic retrieval of all relevant periodic publication issues from the selected student medias' official websites and/or online archives. After retrieving relevant issues, a detailed manual content review was conducted ensuring that all the published stories presenting minority groups are clearly identified. While ensuring the reliability and validity of the inclusion of stories, the study was guided by Wirth (1945) definition of a minority group as the additional criterion. Only those stories presenting groups that align with Wirth's established sociological definition, "a group of people who, because of their physical or cultural characteristics, are singled out from the others in the society in which they live for differential and unequal treatment, and who therefore regard themselves as objects of collective discrimination," (Wirth, 1945, p. 347) were selected for the subsequent analysis.

After gathering relevant stories from the periodical issues, it was then analyzed using Framing Theory by Entman (2007) as the study's theoretical framework. Consistent with key framing concepts, the analysis uses an inductive and iterative process of reading and coding the identified relevant stories. Moreover, the researcher was systematically uncovered and analyzed the stories' specific frames student journalists utilized when reporting the stories of the minority groups in and off campus, through their periodical publication. The analysis aimed to explain how these student media organizations constructed structured narratives, how the problems were defined, identified their causes, made moral judgments, and proposed remedies. This approach illuminates the underlying editorial stance and the student media's influence in shaping discourse around minority issues.

RESULTS AND DISCUSSION

From 2020 to 2024, the CLSU Collegian (Philippines) published a total of eight stories focusing on minority groups, particularly those relating to Gender, Indigenous Peoples (IP), and Persons with Disabilities (PWD), across its newsletter, tabloid, and magazine formats (see Table 1). On the other hand, Balairung UGM (Indonesia) released four comparable stories within the same period, however, only two minority groups stories have been identified centering primarily on Indigenous People and Disability issues in its periodical publications. In connection, this comparative overview provides a foundation for analyzing how each student media allocates space, attention, and narrative framing to minority groups or communities within their respective sociocultural contexts.

Table 1 Summary of Published Articles from 2020 - 2024

Year of Publication	Type of Article – Title (Minority Group)	
	CLSU Collegian	Balairung UGM
2020	No articles have been published	Magazine – <i>Belajar dari Kasepuhan Ciptagelar: Swakelola Air Berbasis Tradisi</i> (Indigenous People)
2021	No articles have been published	No articles have been published
2022	Tabloid – <i>Kasarinlan Para sa Lahat ng Kasarian</i> (LGBT)	No articles have been published
2023	Tabloid – <i>Dilemma of Duality</i> (LGBT)	Magazine – <i>Dengan Zikir Kententruman Jiwa Hadir</i> (Person with Disability)
	Tabloid – <i>Stroking Beyond Reach: Where Two Arms and One Leg Take Francis Salazar</i> (Person with Disability)	Magazine – <i>Hasrul Hanif: Produksi Teknologi Hijau Korbakan Masyarakat Tempatan</i> (Indigenous People)
	Newsletter – <i>Mailap na Pagtanggap</i> (LGBT)	Magazine – <i>Berdikari Bersama Bina Siwi</i> (Person with Disability)
2024	Magazine – <i>Braiding Briana's Twists of Fate</i> (LGBT)	No articles have been published
	Magazine – <i>Stories in Stores: PWD o BWL?</i> (Persons with Disaility)	
	Magazine – <i>Mga Linya Para sa Breadwinner ng pamilya</i> (LGBT)	
	Magazine – <i>Walking Among Myths</i> (Indigenous People)	

Source: CLSU Collegian and Balairung UGM, 2025

Framing Gender-related Stories

In 2024, the article titled *Braiding Briana's Twists of Fate* was published by CLSU Collegian. The student media organization utilizes a dominant resilience and empowerment frame to portray the LGBTQ+ community, specifically through the story of a student, who is a transwoman and drag performer. The construction of this framing shows the minority group member as a strong individual who actively pursues self-acceptance and authentic expression despite facing difficulty in the current society where she is in. On the other hand, it shows that personal transformation through the art of drag (metamorphosis from the ordinary her to the fiercer and bolder Breezy Bae), the significance of self-worth as a defense against a prickling society, and the use of the drag platform as a means of community advocacy and normalization, were among the themes emerged in the story. Looking at the student's courage and joyfulness, the transformative nature of her drag activities on the campus, the narrative shows that it minimizes systemic discrimination in focus on personal coping and emotional strength. Moreover, the story shows that the most prominent issue highlighted is transphobia, particularly the hurtful trap label, which is framed as an obstacle that she must personally reforge with love, showing the therapeutic nature of the article's approach.

Along with the framing of the story *Braiding Briana's Twists of Fate* published by CLSU Collegian, where the story emphasizes the active role of LGBTQ+ individuals in overcoming challenges through personal strength, the findings were consistent with the study of Craig et al. (2015) where they found out that using grounded-theory study on media-based resilience-building activities in LGBTQ youth, they identified themes where media use enabled coping,

feeling stronger, and fostering community as a response to adverse circumstances. This findings emphasis on personal triumph and visibility also aligns with the broader function of media framing as described by the study of Scheufele and Tewksbury (2006), whom they explained that the news media's choices in selecting and emphasizing certain issues, in this case, personal transformation, influences public perception and possibly function to encourage normalization, even if they minimize systemic discrimination.

Additionally, in the same year, CLSU Collegian pens a movie review of the film *And The Breadwinner Is*. The publication primarily uses a *burdened hero* or *sacrificial caregiver* framing for the main character, who is an Overseas Filipino Worker (OFW) and at the same time, a member of the LGBTQ+ community. This framing shows the constructs the gay character as not just as a financial provider (breadwinner) but also as someone who carries the emotional and familial weight abandoned by other member of the family, specifically her elder sister. The intersection of duty, sacrifice, and queer identity within the Filipino family structure where the themes can be seen in the story. The main character's struggle is presented as twofold: the physical hardship as an OFW and the added expectations that a Filipino gay child must achieve financial success to lift the family out of poverty, which is framed as a societal burden placed on the LGBTQIA+ community especially within the Philippine context. Based on the review, the film is positioned as a tear-jerker that clearly reflects the *pasan na bigat* (*carried weight*) and *kalbaryo* (*crucifixion/ordeal*) of financial providers of Filipino family, thus equating the queer breadwinner experience with suffering and high emotional cost. This is aligned with the findings of Geronimo et al. (2024) study, which they conducted a phenomenological study on Filipino homosexual male breadwinners. Their research confirmed that while these individuals experience the same financial hardships as other breadwinners, they often carry an added burden of utilizing this role for social acceptance and validation, especially against traditional gender norms in the country.

Moreover, in the field of sports, in 2022, CLSU Collegian publishes a sports editorial article, *Kasarinlan Para sa Lahat ng Kasarian* (*Sovereignty for All Genders*), which employs a *social problem and rights advocacy* framing to discuss the LGBTQ+ community in the context of Philippine esports. Unlike with the previous stories published, the framing constructed in the story was as a community not through an individual story of triumph, but rather as a marginalized group facing systemic discrimination in the field of esports despite their growing numbers and stories of success. It shows that the key theme is the lack of true equality and acceptance in opportunity, with the esports arena serving as a microcosm of society where sexual orientation and gender identity (SOGIE) remain a source of prejudice, exemplified by the targeting one of the popular gay esports personalities in the country. Further, in contrast with the previous articles, this one pivots to policy advocacy, the utilization of discrimination cases to highlight the necessity of the SOGIE Bill (Propose Law in the Philippines recognizing the community), framing legislative action as the solution to societal inequality. The community members are constructed as pioneers and inspirations whose success proves that their gender is "not a hindrance," simultaneously serving as martyrs whose struggle demands policy change. In connection to this, the findings were supported by the study of Amestoso et al. (2023) where they found out that Filipina Mobile Legends players, confirms that female and queer-identified players face stereotypes such as being weak and incompetent and are subjected to gendered slurs and discrimination within the male-dominated game community.

Furthermore, in 2023, CLSU Collegian's opinion article *Mailap na Pagtanggap* (*Elusive Acceptance*) utilizes a *critique of institutional failure* framing to discuss the LGBTQIA+ community within the campus. This framing constructs the community as a systemically

marginalized population whose well-being is hindered by the university's outdated and non-inclusive policies. The central theme is the disparity between the university's progressive reputation (high scores in some SDGs for world university ranking) and its failure in Gender Equality. Specific issues highlighted in the article were concrete policy failures, these includes the binary-gendered dress code, the lack of appropriate dormitory options for trans and non-binary students (this forces trans women to stay with men's dorms), and the absence of all-gender restrooms within the campus vicinity. The article explicitly labels the university's actions as a *pikit-matang pagpapakita ng homophobia (blind display of homophobia)*. The community's actions were framed as a continuous call or appeal for equality to university administration and positioning them as agents of change against a slow and resistant bureaucracy that the community is experiencing within the campus.

In the same year, the opinion article *Dilemma of Duality* employs a *targeted victim and policy failure* framing to discuss the stories the LGBTQ+ community, specifically in relation to media censorship by the Movie and Television Review and Classification Board (MTRCB) of the Philippines. The core argument constructs the community as the target of *gender-biased censorship* and *double standards*, where their displays of affection or explorations of identity are disproportionately punished compared to heterosexual or politically connected content. It shows that the central theme is the *indirect attack on the minority* community, where seemingly minor acts are penalized with severe sanctions with 12-day suspension under vague morality clauses "*immoral, indecent, contrary to law.*" This punitive action is contrasted with the MTRCB's inaction on more serious, arguably offensive content from politically linked shows. The article used specific examples of past censorship of the agency, the R-18 rating for the queer film *2 Cool 2 Be Forgotten* and the initial ban on the intersex film *Metamorphosis*, to frame the MTRCB's history as being *etched alongside a long list of censorship against third-sex content*.

The CLSU Collegian article's argument that the MTRCB applies gender-biased censorship against the LGBTQ+ community is supported by studies on media regulation and queer representation. De Leon and Jintalan (2018), in an analysis of the Jennifer Laude case framing, notes how Filipino news reports, while sometimes framing the victim positively, can still be constrained by the dominant discourse which highlights the differences of the subject to dissociate them from the dominant, heterosexual norm. This pattern is further evidenced by Ng et al. (2024), whose large-scale corpus study of LGBT media coverage in Singapore, a Southeast Asian nation similarly shaped by colonial-era heteronormativity, found that mainstream news media consistently sustains normative hierarchies in how LGBT identities are portrayed, with their framework explicitly applicable to other nations in the region that share comparable colonial and regulatory histories. Furthermore, the historical context of censorship against queer media in the Philippines, such as the film ratings mentioned, is part of a broader ideological struggle documented in the study of Pan et al. (2010) their framing analysis of gay marriage coverage, where they found that media framing consistently operates through a dichotomy of equality versus morality, a framework that opponents of LGBTQ+ rights exploit to justify regulation based on traditional values.

Looking at the gender-related stories between CLSU Collegian (Philippines) and Balairung UGM (Indonesia), these illustrates how cultural context in each country shapes representational choices in the publication. CLSU Collegian operates within the Philippines, a country where LGBTQIA+ communities experience a significant majority acceptance in the society, visible activism for their rights, and an expanding public discourse on gender rights (Poushter & Kent, 2019). Hence, this shows that cultural climate in a particular country may

enable the publication to easily adopt rich and varied frames of the community, including resilience, empowerment, sacrificial caregiving, social rights advocacy, and critique against higher education institution, each portraying queer individuals as complex actors negotiating personal and structural challenges within the society. Accordingly, these frames indicate an editorial commitment aligned with a socio-cultural environment that, despite the fact that it is imperfect, this allows the community to be visible in the campus student media, where its scope goes beyond campus setting due to its digital platform used.

In contrast, Balairung UGM, situated in Indonesia, complete absence of LGBTQIA+ community coverage reflects not merely an editorial gap but the broader socio-political landscape in the country, wherein legal restrictions, conservative norms, and moral regulation strongly limit queer representation (Rodríguez & Murtagh, 2022) including in media (Pratama et al., 2023). This absence reproduces a cultural tendency toward silence and erasure, which reinforces heteronormative standards in media spaces. Placed side by side, the difference highlights how CLSU Collegian uses its relative cultural openness to foreground LGBTQIA+ narratives, while Balairung UGM silence mirrors a national and cultural context that constrains public acknowledgment of queer lives in national media that affected the student student media. Thus, this highlights not only divergent editorial orientations but also the cultural forces that enable or restrict LGBTQIA+ visibility in student media in each country.

Framing the Stories of People with Special Needs

Among minority groups that have been shared to the periodical issues of student media organizations was the community of people with special needs or also known as Person with Disabilities (PWDs). CLSU Collegian publishes two articles related to the said minority group. In 2024, the article *Stories in Stores: PWD o BWL? (Stories in Stores: PWD (Person With Disability) or BWL* (a shortened term for *Bawal* means *Not Allowed*) primarily employs a *rights vs. reality* framing, which highlights the gap between the entitlements given to PWDs under the Philippine Republic Act No. 10754 (discounts, tax benefits) and the real-world challenge in claiming these benefits. It shows that the story frequently constructs PWDs through two main themes. Based on the story, the first is *systemic barriers and access*, which basically focuses on physical limitations that includes non-accessible comfort rooms and general marketplace orientation, and the need for assistance, casting PWDs as a group whose full participation is hindered by environmental and structural failures. While the second theme was *stigma and misperception*, where it is evident when store owners express skepticism toward PWDs particularly those without obvious physical disability and in the conflicts over benefit misuse, positioning PWDs as subjects of scrutiny and societal misunderstanding. Clearly, this combination of themes frames PWDs as both legally recognized citizens and a marginalized group facing non-compliance and attitudinal hurdles.

Additionally, the sports article *Stroking Beyond Reach: Where Two Arms and One Leg Take Francis Salazar*, in CLSU Collegian's tabloid issue in 2022, which employs dominant *inspirational* framing when the publication is portraying the story of a para-athlete swimmer and a student. It is evident in the story that this framing emphasizes his courage, discipline, optimism, and resilience, primarily constructing the subject as an inspirational figure for readers who triumph despite his disability. Furthermore, the media content uses strong motivational language and metaphors (e.g., life-thrown trials, stroking beyond the reach) to emphasize para-athlete swimmer's exceptional achievements after winning multiple medals, as a conquest over physical difference of the subject. While the text includes a brief *normalization* frame by mentioning his typical teenage hobbies such as cosplaying, and gaming, however this largely

serves to amplify the subject's success by contrasting his ordinary life with his extraordinary athletic feats in the campus.

Looking at the story, where the story of the para-athlete swimmer was framed not as a person needing accommodation due to his disability, but rather as a heroic, goal-oriented individual whose personal will and passion override his physical limitations. With this case, the finding was supported by recent studies which analyzed Paralympic media, and found out and noted that the continuity of the superhuman narrative where athletes' achievements are emphasized to the point of downplaying the structural challenges and the everyday experiences of the broader disability community (Jackson-Brown, 2020; Marsden, 2025; Pappous & Gómez-Iniesta, 2025).

On the other hand, in Indonesian student media organization, the article of Balairung UGM titled *Dengan Zikir, Ketentraman Jiwa Hadir*, published in 2023, frames the disabled group, specifically People with Mental Disorders (*Orang Dengan Gangguan Jiwa* - ODGJ), through the lenses of *Spirituality-Recovery* and *Systemic-Limitation*. ODGJ were constructed as individuals who can be recovered through spiritual approaches (dhikr and prayer) at the Tetirah Dzikir Islamic Boarding School in Indonesia, contrasting this with the failure of conventional treatment systems or the government's lack of attention. While it can be seen that the prominent theme shows were *Hope and Alternative Care*, where the boarding school was particularly positioned as an effective and more humane faith-based solution for people with mental disorders. Looking at this pattern, this framing often places ODGJ as objects of empathy and spiritual intervention, which emphasizes recovery as a result of steadfastness and surrendering to divine power, and yet simultaneously revealing *Institutional Discrimination* as it highlights the lack of government financial support and concern towards these groups and mental health in general in the country. While the finding about neglected minority group of the story of Balairung UGM, *Dengan Zikir, Ketentraman Jiwa Hadir* was reinforced by the study of Apny and Hasfi (2019), which they found that media narratives concerning disability often depict disabled persons as being marginalized from the main party in published news and still contain negative stereotypes in the society.

In the same student media, in 2024, the article *Berdikari Bersama Bina Siwi* frames persons with disabilities (*difabel*) primarily through a *Social/Empowerment Model*, moving beyond the typical medical or charity frameworks. It shows that the dominant themes were *Agency and Self-Development*, highlighted by the focus on the talents of the children with special needs including playing gamelan, dancing, singing, and painting, and the dedicated efforts to uncover the abilities for their development. The narrative constructs the people with disabilities not just as passive recipients of aids but rather as active participants in arts activities and a supportive family at the shelter, which was nurtured by the long-term commitment and personal sacrifices of the founders of it. Further, the framing pattern shows an emphasis on resilience, community, and the humanistic foundation of their home, which prioritize their potential and inclusion in society. This finding, on the other hand, was supported by the study of Parahita and Nurhadi (2022), which they found solidarity and resilience to be dominant, positive frames for PWD in local Indonesian news media. However, while empowering, the portrayal still centers the narrative around the caregivers' dedication as the driving force, a common pattern known as the supercrip or inspirational frame (Yang & Lin, 2022).

This tendency to focus on extraordinary achievement or dedication to "overcome" disability, rather than normalizing the daily lives and rights of people with disabilities, was in line with the study of Tsaputra (2016), which observed the use of positive language but also the reproduction of stereotypes and objectification in Indonesian print media.

In terms of disability-related stories published in periodical issues reveal both shared and divergent patterns in how minority, particularly gender-adjacent issues, were framed. Data shows that both contexts employ inspirational framing, yet they do so with different emphases. The Philippine student media articles, particularly those on PWD legal rights and benefits, and the para-athlete, highlight conflicts between legal recognition and lived barriers in the university and the local community when availing its privileges, and pairing systemic critique with a *superhuman* success narrative of a student para-athlete. This produces a dual image of the community as marginalized citizens constrained by structural inequities but also celebrated as individuals whose personal determination conceals these obstacles. In contrast, Indonesian student media lean strongly toward communal and spiritual frameworks in their shared stories of persons with disability. Disabled groups, particularly ODGJ, were portrayed through faith-centered recovery stories and local community-based empowerment models, that positioned disability within broader cultural and religious practices in the country. While both countries highlight resilience of this minority group, the Philippines adopts a more policy- and stigma-conscious tone, whereas Indonesia centers collective care, spirituality, and localized cultural solutions. Linguistically, the Philippine texts use advocacy-oriented stories and problem-exposing language, whereas Indonesian articles employ empathetic, humanistic, and devotional tones in nature. Notably, voices of disabled individuals themselves are limited in both, often overshadowed either by institutional actors (Philippines) or caregivers and religious authorities (Indonesia). Overall, Philippine media frame disability as a rights-based struggle, whereas Indonesian media frame it as a spiritually and communally mediated experience.

Framing Indigenous People Stories

In 2024, Balairung UGM (Indonesia) published the story *Hasrul Hanif: Produksi Teknologi Hijau Korbankan Masyarakat Tempatan*. The article frames indigenous communities (Masyarakat Tempatan/Sekitar Smelter) primarily as victims of urban bias and the extractive green technology production process. They are constructed as underprivileged and politically voiceless groups whose rights and environments are sacrificed for the benefit of privileged urban consumers seeking clean energy solutions like electric vehicles. It reveals that the key emerging pattern is the *Sacrifice Zone* frame, where people's suffering is the clearly the unspoken cost of urban mitigation efforts against climate change. The community was portrayed as undergoing *pengabaian* (neglect) of rights and environmental damage due to their rapid mining rush and the prioritization of national strategic projects, which is often facing securitization that suppresses their resistance. In addition, another theme shows the devaluation of local participation, where mechanisms like environmental permits were reduced to mere formalities, that is often override the principle of Free, Prior, and Informed Consent (FPIC) in the community, turning consultation pace into a symbolic act of *kehadiran* (mere presence) rather than genuine consent to the people.

The story clearly positions indigenous peoples in Indonesia primarily as victims of state development projects, this aligns with the findings of Widiastuti and Suprayitno (2025), in their study, they found out that media frequently frames Indigenous Peoples in Indonesia as vulnerable groups, most severely affected by climate change impacts and extractive energy projects of the government. Furthermore, this pattern of neglecting the socio-environmental costs or effect to the people only for the sake of economic advancement was supported by the study of Ahmad and Ibrahim (2025), which in their study, it reveals how political policies concerning mining leads or linked to conflicts of interest and insufficient attention to the social welfare of communities near mining operations in regions like North Maluku.

Meanwhile, in 2020, a story published by Balairung UGM titled *Belajar dari Kasepuhan Ciptagelar: Swakelola Air Berbasis Tradisi*. The article frames the community of Kasepuhan Ciptagelar using a powerful Model/Contrast Framing pattern, which positions their traditional self-management of water (*swakelola air*) as a positive, ethical solution against the failures of the modern system, which is characterized by bureaucratic commotion and water privatization. Unlike in the previous story published by the Balairung UGM, the Indigenous group in this story was constructively portrayed as the experts and educators, with their cultural practices including the three types of forest (*tutupan, titipan, garapan*) and the spiritual view of water as blood (*darah*), serving as the basis for sustainability and the food self-sufficiency in the community. The story revealed that the central theme was the validation of traditional ecological knowledge as superior to resource exploitation driven by capitalism, thus challenging prevailing stereotypes by presenting the community as a successful, autonomous, and philosophically profound society. Whereas this aligns with broader Indonesian media discourse, wherein Indigenous communities in the country were sometimes presented as environmental guardians and solutions to modern crises as mentioned by Djunaedy and Kriyantono in their study in 2023. In a related vein, Adiprasetyo and Taqiyya (2023) found that major Indonesian online media such as Kompas.com tends to blur the historical and political context surrounding Indigenous-related crises, relying heavily on government and military sources while giving limited thematic framing to the structural conditions affecting Indigenous communities.

On the other hand, CLSU Collegian published a story in 2024 titled, *Walking Among Myths*, the article employed a dual-layered framing of Indigenous People (IP) students in the university setting, primarily using a *Striving Success/Aspirational* frame to detail their journey into higher education, together with a *Cultural Resilience Against Misconception* frame. The core narrative theme is the individual agency of the three university students to overcome obstacles, symbolized by the *steep descent* (past hardship/heritage) and the *plains* (current challenges which includes financial issues and language barriers within their current community). The publication frames their pride in traditional attire and rituals as active cultural assertion in a modern setting of university. In essence, by giving the students a voice to explicitly debunk myths concerning the groups where they belong being *in flints and stones*, the article leverages an *inclusion/equity* frame, this positions the students not just a passive recipients of aids, but rather as a motivated individuals who is fighting for their rightful place and especially seeking proper cultural representation in modern society particularly in higher education institution settings.

This focus on self-representation and challenging stereotypes through various forms of discourse was in line with the study collected in the book edited by Telles (2024), which examined how Indigenous communities in the Philippines increasingly leverage media and cultural discourse for self-representation to counter misrepresentations, assert identity, and defend their rights. Moreso, this finding was supported by Dela Cruz (2021), which explored the lived experiences of Indigenous tertiary students in the Philippines, that documents the key theme of *display of resilience* as the students navigate academic life and challenges while maintaining their cultural pride.

In summary, in framing stories of Indigenous People in an Indonesian and Philippine student media organizations, Indigenous people were represented through contrasting but occasionally intersecting frames that reveal each country's broader socio-political discourses. Looking at the case of Indonesian media it presents a dual narrative: on one hand, Indigenous communities near mining and smelter sites were framed as the victims of state-led development, which is positioned within *sacrifice zone* and dispossession narratives that highlights systemic

neglect, securitization, and the erosion of participatory rights of the people. On the other hand, stories of *Kasepuhan Ciptagelar*, as published by Balairung UGM, elevate Indigenous groups as ecological pattern whose traditional knowledge offers corrective models to modern bureaucratic failures that might help bigger communities. This alternation in Indonesia between victimhood and guardianship reflects the country's environmental and developmental tensions among its people and its state. In contrast, the Philippine student media adopt a more individualized focus, aspirational framing, focusing on IP students as agents navigating higher education through resilience, cultural assertion, and myth-breaking in the modern society. Instead of portraying them as casualties of national policy or environmental exploitation, the narrative centers a personal voices, identity work, and the pursuit of equitable representation in media. While Indonesian student media articles rely heavily on structural critique or cultural valorization, the case of Philippines, stories center on lived experiences and self-representation, allowing Indigenous People to define themselves.

CONCLUSION

This study concludes that the stories of minority groups published in a student media from the Philippines and Indonesia, a clear pattern emerged. It shows that the Philippine student media generally foreground individual agency, rights-based discourse, and personal or community empowerment, whereas in the context of Indonesian student media, it tend to emphasize current structural conditions of the society, cultural norms, and the collective frameworks shaped by restrictive sociopolitical environments in the country. In particular, in gender-related coverages, the stories of LGBTQIA+ individual and community, the Philippine student media leverage a relatively open public climate to highlight advocacy, resilience of the community, and critique in an academic higher education institution, while Indonesian student media often reproduce silence due to legal and cultural constraints. Disability narratives likewise diverge, with the Philippines balancing systemic critique and inspirational framing, wherein Indonesia centers spiritual, communal, and culturally embedded understandings of disability. Representations of Indigenous People, on the other hand, shows a similar split, Philippine stories amplify personal identity and student-centered narratives, whereas in case of Indonesian article, it situates communities outside campus within broader issues of governance, modernization, and environmental politics. Looking to both story framing, these patterns show how student media reflect and negotiate their national contexts: the one leaning toward visibility and self-representation, the other toward collective experience shaped by sociocultural boundaries. This study implies that journalism education must actively counter unconscious reproduction of reductive framing patterns in student media. It also suggests that policymakers and institutions should address the legal and cultural constraints shaping minority visibility, especially in restrictive contexts like Indonesia. Finally, it points to a need for media literacy that balances empathetic storytelling with stronger calls for structural accountability.

In this case, future comparative studies should analyze the specific policy or behavioral impact of these divergent framing strategies, moving beyond content analysis to audience reception. Specifically, in the context of Southeast Asian countries, student media organizations are encouraged to further explore creative narrative strategies (like allegory or focusing on universally accepted principles) to enable the increase of visibility of constrained minority issues while navigating existing legal and cultural restrictions in the country.

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Ethical clearance: In connection with ethical consideration, the study relies exclusively on publicly available textual materials published online by the two student media organizations, and does not involve human participants or direct engagement with participants, with this, the study is exempted in ethical review. However, the identities of individuals mentioned in the stories were anonymized in the discussion.

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